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APPLICATION NO.	FILING DATE	FIRST NAMED INVENTOR	ATTORNEY DOCKET NO.	CONFIRMATION NO.
10/705,272	11/08/2003	Robert P. Cazier	100111143-1	4903

22879 7590 03/15/2007
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EXAMINER	
MADDEN, GREGORY VINCENT	
ART UNIT	**PAPER NUMBER**
2622	

SHORTENED STATUTORY PERIOD OF RESPONSE	MAIL DATE	DELIVERY MODE
3 MONTHS	03/15/2007	PAPER

Please find below and/or attached an Office communication concerning this application or proceeding.

If NO period for reply is specified above, the maximum statutory period will apply and will expire 6 MONTHS from the mailing date of this communication.

Office Action Summary	Application No.	Applicant(s)	
	10/705,272	CAZIER, ROBERT P.	
	Examiner	Art Unit	
	Gregory V. Madden	2622	

-- The MAILING DATE of this communication appears on the cover sheet with the correspondence address --

Period for Reply

A SHORTENED STATUTORY PERIOD FOR REPLY IS SET TO EXPIRE 3 MONTH(S) OR THIRTY (30) DAYS, WHICHEVER IS LONGER, FROM THE MAILING DATE OF THIS COMMUNICATION.

- Extensions of time may be available under the provisions of 37 CFR 1.136(a). In no event, however, may a reply be timely filed after SIX (6) MONTHS from the mailing date of this communication.
- If NO period for reply is specified above, the maximum statutory period will apply and will expire SIX (6) MONTHS from the mailing date of this communication.
- Failure to reply within the set or extended period for reply will, by statute, cause the application to become ABANDONED (35 U.S.C. § 133). Any reply received by the Office later than three months after the mailing date of this communication, even if timely filed, may reduce any earned patent term adjustment. See 37 CFR 1.704(b).

Status

1)☒ Responsive to communication(s) filed on *08 November 2003*.

2a)☐ This action is **FINAL**. 2b)☒ This action is non-final.

3)☐ Since this application is in condition for allowance except for formal matters, prosecution as to the merits is closed in accordance with the practice under *Ex parte Quayle*, 1935 C.D. 11, 453 O.G. 213.

Disposition of Claims

4)☒ Claim(s) *1-20* is/are pending in the application.

4a) Of the above claim(s) _____ is/are withdrawn from consideration.

5)☐ Claim(s) _____ is/are allowed:

6)☒ Claim(s) *1-20* is/are rejected.

7)☒ Claim(s) *17* is/are objected to.

8)☐ Claim(s) _____ are subject to restriction and/or election requirement.

Application Papers

9)☐ The specification is objected to by the Examiner.

10)☒ The drawing(s) filed on *08 November 2003* is/are: a)☒ accepted or b)☐ objected to by the Examiner.

Applicant may not request that any objection to the drawing(s) be held in abeyance. See 37 CFR 1.85(a).

Replacement drawing sheet(s) including the correction is required if the drawing(s) is objected to. See 37 CFR 1.121(d).

11)☐ The oath or declaration is objected to by the Examiner. Note the attached Office Action or form PTO-152.

Priority under 35 U.S.C. § 119

12)☐ Acknowledgment is made of a claim for foreign priority under 35 U.S.C. § 119(a)-(d) or (f).

a)☐ All b)☐ Some * c)☐ None of:

1.☐ Certified copies of the priority documents have been received.

2.☐ Certified copies of the priority documents have been received in Application No. _____.

3.☐ Copies of the certified copies of the priority documents have been received in this National Stage application from the International Bureau (PCT Rule 17.2(a)).

* See the attached detailed Office action for a list of the certified copies not received.

Attachment(s)

1) ☒ Notice of References Cited (PTO-892)
2) ☐ Notice of Draftsperson's Patent Drawing Review (PTO-948)
3) ☐ Information Disclosure Statement(s) (PTO/SB/08) Paper No(s)/Mail Date _____.
4) ☐ Interview Summary (PTO-413) Paper No(s)/Mail Date. _____.
5) ☐ Notice of Informal Patent Application
6) ☒ Other: *JPO reference*.

DETAILED ACTION

Claim Objections

Claim 17 is objected to because of the following informalities: The third line of the claim reads "*keeping the gain the same (during recording*" (emphasis added). Note that the parenthesis is included in error. The claim should read –*keeping the gain the same during recording*--. Appropriate correction is required.

Claim Rejections - 35 USC § 103

The following is a quotation of 35 U.S.C. 103(a) which forms the basis for all obviousness rejections set forth in this Office action:

> (a) A patent may not be obtained though the invention is not identically disclosed or described as set forth in section 102 of this title, if the differences between the subject matter sought to be patented and the prior art are such that the subject matter as a whole would have been obvious at the time the invention was made to a person having ordinary skill in the art to which said subject matter pertains. Patentability shall not be negatived by the manner in which the invention was made.

Claims 1, 2, 4, 6, 8, 10-12, 14, 15, and 17-20 rejected under 35 U.S.C. 103(a) as being unpatentable over Kawamura et al. (U.S. Pat. 6,931,138) in view of Kudo (U.S. Pat. 6,919,925).

First, regarding **claim 1**, the Kawamura reference teaches a camera (video camera or digital camera) comprising processing circuitry (zoom control section 12) that comprises a control algorithm that implements an automated zoom control function that automatically records images having different zoom levels while recording, and which, upon playback, adjusts the gain of an audio amplifier (via volume control section 15) to adjust the sound output volume in an amount related to the zoom level recorded by the zoom control function. Kawamura further discloses that the camera comprises an audio amplifier (19a-c) (See Fig. 1, Col. 6, Line 24 – Col. 7, Line 10, and Col. 9, Lines 23-47). What Kawamura fails to teach is the specifics of the camera features, primarily that the camera comprises a record button, a lens,

an image sensor for receiving images viewed by the lens, and a speaker. However, noting the Kudo reference, Kudo teaches a camera (video camera 100) comprising a record button (trigger switch 205), a lens (lens unit 101), an image sensor (CCD 102) for receiving images viewed by the lens, and a speaker (speaker unit 114) (See Figs. 1 and 2, and Col. 6, Line 54 – Col. 9, Line 5). It would have been obvious to one of ordinary skill in the art to have included the record button, lens, image sensor, and speaker of Kudo with the camera and automated zoom control function of Kawamura. One would have been motivated to do so because a record button, lens and image sensor allow the user to capture a desired scene for a preferred duration, while the speaker allows the user to hear the captured audio upon playback, thereby enabling the user to immediately verify the content of the captured scene.

In regard to **claim 2**, the Kawamura reference teaches that the control algorithm from the processing circuitry (zoom control section 12) adjusts the gain of the audio amplifier (19a-c) as a function of the zoom (See Fig. 1, Col. 6, Line 24 – Col. 7, Line 10, and Col. 9, Lines 23-47). What Kawamura in view of Kudo fails to specifically teach is a digital zoom wherein pixels of a recorded image are removed from the recorded image and the resultant image is scaled to its original size to create the illusion of zoom capture. However, Official Notice is hereby taken that it would have been obvious to one of ordinary skill in the art to incorporate such a digital zoom configuration into the camera of Kawamura in view of Kudo. One would have been motivated to do so because it is well known in the art that digital zoom eliminates the emanation of audible noise common in optical zoom systems, thereby preventing the recording of undesired noise from motors and other mechanical features of an optical zoom system.

As for **claim 4**, the Kawamura reference teaches that the recording gain remains the same during recording (via pickup section 11), and the gain of the audio amplifier, and hence the audio output volume of a speaker (via volume control section 15) is increased during playback in an amount related to the zoom level (from zoom control section 12), as is taught in Col. 9, Lines 23-47.

Next, considering **claim 6**, the Kawamura reference teaches a camera (video camera or digital camera) comprising processing circuitry (zoom control section 12) that comprises a control algorithm that implements an automated zoom control function that automatically records images having different zoom levels while recording, and which, upon playback, adjusts the gain of an audio amplifier (via volume control section 15) to adjust the sound output volume in an amount related to the zoom level recorded by the zoom control function. Kawamura further discloses that the camera comprises an audio amplifier (19a-c) (See Fig. 1, Col. 6, Line 24 – Col. 7, Line 10, and Col. 9, Lines 23-47). What Kawamura fails to teach is the specifics of the camera features, primarily that the camera comprises a record button, a lens, a mechanical zoom control that moves certain optical elements of the lens to different physical positions, an image sensor for receiving images viewed by the lens, and a speaker. However, noting the Kudo reference, Kudo teaches a camera (video camera 100) comprising a record button (trigger switch 205), a lens (lens unit 101), a mechanical zoom control that moves certain optical elements (magnification varying lenses) of the lens to different physical positions, an image sensor (CCD 102) for receiving images viewed by the lens, and a speaker (speaker unit 114) (See Figs. 1 and 2, and Col. 6, Line 54 – Col. 9, Line 5). It would have been obvious to one of ordinary skill in the art to have included the record button, lens, mechanical zoom control, image sensor, and speaker of Kudo with the camera and automated zoom control function of Kawamura. One would have been motivated to do so because a record button, lens and image sensor allow the user to capture a desired scene for a preferred duration, while the speaker allows the user to hear the captured audio upon playback, thereby enabling the user to immediately verify the content of the captured scene.

As for **claim 8**, the limitations of claim 6 are taught above, and the Kawamura reference teaches that the recording gain remains the same during recording (via pickup section 11), and the gain of the audio amplifier, and hence the audio output volume of a speaker (via volume control section 15) is

increased during playback in an amount related to the zoom level (from zoom control section 12), as is taught in Col. 9, Lines 23-47.

Considering **claim 10**, the Kawamura reference teaches a method wherein a camera (video camera or digital camera) configured to have processing circuitry (zoom control section 12) that comprises a control algorithm that implements an automated zoom control function that automatically records a plurality of images having different zoom levels while recording and adjusting the gain of an audio amplifier (via volume control section 15) to adjust the sound output volume in an amount related to the zoom level recorded by the zoom control function. Kawamura further discloses that the camera comprises an audio amplifier (19a-c) (See Fig. 1, Col. 6, Line 24 – Col. 7, Line 10, and Col. 9, Lines 23-47). What Kawamura fails to teach is the specifics of the camera features, primarily that the camera is configured to have a record button, a lens, and an image sensor for receiving images viewed by the lens. However, noting the Kudo reference, Kudo teaches a camera (video camera 100) comprising a record button (trigger switch 205), a lens (lens unit 101), an image sensor (CCD 102) for receiving images viewed by the lens, as well as a speaker (speaker unit 114) used to output audio from the camera during playback (See Figs. 1 and 2, and Col. 6, Line 54 – Col. 9, Line 5). It would have been obvious to one of ordinary skill in the art to have included the record button, lens, and image sensor of Kudo with the camera and automated zoom control function of Kawamura. One would have been motivated to do so because a record button, lens and image sensor allow the user to capture a desired scene for a preferred duration, while the speaker allows the user to hear the captured audio upon playback, thereby enabling the user to immediately verify the content of the captured scene.

In regard to **claim 11**, the limitations of claim 10 are taught above, and the Kawamura reference further teaches a method wherein control algorithm from the processing circuitry (zoom control section 12) adjusts the gain of the audio amplifier (19a-c) as a function of the zoom (See Fig. 1, Col. 6, Line 24 – Col. 7, Line 10, and Col. 9, Lines 23-47). What Kawamura in view of Kudo fails to specifically teach is a

digital zoom wherein pixels of a recorded image are removed from the recorded image and the resultant image is scaled to its original size to create the illusion of zoom capture. However, Official Notice is hereby taken that it would have been obvious to one of ordinary skill in the art to incorporate such a digital zoom configuration into the camera of Kawamura in view of Kudo. One would have been motivated to do so because it is well known in the art that digital zoom eliminates the emanation of audible noise common in optical zoom systems, thereby preventing the recording of undesired noise from motors and other mechanical features of an optical zoom system.

As for **claim 12**, again the limitations of claim 10 are taught above, and the Kudo reference further discloses that the camera automatically records a plurality of images to capture a series of very closely related images having different zoom levels, as is shown in Col. 6, Line 54 – Col. 9, Line 5.

Regarding **claim 14**, again the limitations of claim 10 are taught above, and the Kawamura reference also discloses that the method comprises keeping the gain the same during recording (via pickup section 11), and adjusting the gain of the audio amplifier, and hence the audio output volume of a speaker (via volume control section 15) during playback in an amount related to the zoom level (from zoom control section 12), as is taught in Col. 9, Lines 23-47.

Next, considering **claim 15**, the Kawamura reference teaches a method wherein a camera (video camera or digital camera) configured to have processing circuitry (zoom control section 12) that comprises a control algorithm that implements an automated zoom control function that automatically records a plurality of images having different zoom levels while recording and adjusting the gain of an audio amplifier (via volume control section 15) to adjust the sound output volume in an amount related to the zoom level recorded by the zoom control function. Kawamura further discloses that the camera comprises an audio amplifier (19a-c) (See Fig. 1, Col. 6, Line 24 – Col. 7, Line 10, and Col. 9, Lines 23-47). What Kawamura fails to teach is the specifics of the camera features, primarily that the camera is configured to have a record button, a lens, and an image sensor for receiving images viewed by the lens.

However, noting the Kudo reference, Kudo teaches a camera (video camera 100) comprising a record button (trigger switch 205), a lens (lens unit 101), an image sensor (CCD 102) for receiving images viewed by the lens, as well as a speaker (speaker unit 114) used to output audio from the camera during playback. Kudo also discloses that a plurality of images are automatically recorded while depressing the record button to capture a series of very closely related images having different zoom levels by moving certain optical elements (magnification varying lenses) of the lens (101) to different physical positions (See Figs. 1 and 2, and Col. 6, Line 54 – Col. 9, Line 5). It would have been obvious to one of ordinary skill in the art to have included the record button, lens, and image sensor of Kudo with the camera and automated zoom control function of Kawamura. One would have been motivated to do so because a record button, lens and image sensor allow the user to capture a desired scene for a preferred duration, while the speaker allows the user to hear the captured audio upon playback, thereby enabling the user to immediately verify the content of the captured scene.

In regard to **claim 17**, the method of claim 15 is taught above, and the Kawamura reference also discloses that the method comprises keeping the gain the same during recording (via pickup section 11), and adjusting the gain of the audio amplifier, and hence the audio output volume of a speaker (via volume control section 15) during playback in an amount related to the zoom level (from zoom control section 12), as is taught in Col. 9, Lines 23-47.

Regarding **claim 18**, the Kawamura reference teaches a camera (video camera or digital camera) comprising processing means (zoom control section 12) that implements an automated zoom control function that automatically records images having different zoom levels while recording, and which, upon playback, adjusts the gain of an audio amplifier (via volume control section 15) to adjust the sound output volume in an amount related to the zoom level recorded by the zoom control function. Kawamura further discloses that the camera comprises an audio apparatus (amplifier 19a-c) (See Fig. 1, Col. 6, Line 24 – Col. 7, Line 10, and Col. 9, Lines 23-47). What Kawamura fails to teach is the specifics of the camera

features, primarily that the camera comprises a record button, an image means for receiving images viewed by the lens, and a speaker for outputting audio. However, noting the Kudo reference, Kudo teaches a camera (video camera 100) comprising a record button (trigger switch 205), an image means (CCD 102) for receiving images viewed by the lens, and a speaker (speaker unit 114) (See Figs. 1 and 2, and Col. 6, Line 54 – Col. 9, Line 5). It would have been obvious to one of ordinary skill in the art to have included the record button, lens, image sensor, and speaker of Kudo with the camera and automated zoom control function of Kawamura. One would have been motivated to do so because a record button, lens and image sensor allow the user to capture a desired scene for a preferred duration, while the speaker allows the user to hear the captured audio upon playback, thereby enabling the user to immediately verify the content of the captured scene.

Considering **claim 19**, the limitations of claim 18 are taught above, and while Kawamura teaches a processing means (zoom control section 12) that adjusts the gain of the audio apparatus as a function of zoom position (See Col. 9, Lines 23-47), Kawamura fails to teach that the processing means specifically comprises a mechanical zoom control that moves certain optical elements in the lens to different physical positions. However, the Kudo reference teaches a mechanical zoom lens (lens unit 101) in which certain optical elements (magnification varying lenses) are moved to different physical positions, as taught in Col. 8, Lines 1-10.

Finally, in regard to **claim 20**, the limitations of claim 18 are again taught above, and while Kawamura teaches a processing means (zoom control section 12) that adjusts the gain of the audio apparatus as a function of zoom position (See Col. 9, Lines 23-47), Kawamura fails to teach that the processing means specifically comprises a digital zoom control wherein pixels of a recorded image are removed from the recorded image and the resultant image is scaled to its original size to create the illusion of zoom capture. What Kawamura in view of Kudo fails to specifically teach is a digital zoom wherein pixels of a recorded image are removed from the recorded image and the resultant image is

scaled to its original size to create the illusion of zoom capture. However, Official Notice is hereby taken that it would have been obvious to one of ordinary skill in the art to incorporate such a digital zoom configuration into the camera of Kawamura in view of Kudo. One would have been motivated to do so because it is well known in the art that digital zoom eliminates the emanation of audible noise common in optical zoom systems, thereby preventing the recording of undesired noise from motors and other mechanical features of an optical zoom system.

Claims 3, 7, 13, and 16 are rejected under 35 U.S.C. 103(a) as being unpatentable over Kawamura et al. (U.S. Pat. 6,931,138) in view of Kudo (U.S. Pat. 6,919,925), further in view of Anderson (U.S. Pat. 6,683,649), still further in view of Kincaid (U.S. Pat. 7,072,477).

Considering **claim 3**, the limitations of claim 1 are taught by Kawamura in view of Kudo above, and while Kawamura teaches a control algorithm that implements an automated zoom control function that automatically records images having different zoom levels while recording, and which, upon playback, adjusts the gain of an audio amplifier (via volume control section 15) to adjust the sound output volume in an amount related to the zoom level recorded by the zoom control function (See Fig. 1, Col. 6, Line 24 – Col. 7, Line 10, and Col. 9, Lines 23-47), the combination does not teach that the control algorithm, when viewing recorded images, creates metadata corresponding to recorded audio and alters the metadata to automatically increase the volume of the audio as apparent zoom is increased. However, the Anderson reference teaches a camera (digital video camera 100) that creates metadata corresponding to recorded audio (shown as an exemplary metadata file in Fig. 9A and Col. 11, Lines 52-63). Further, while Anderson does not expressly teach that the metadata is altered to change the volume of the audio, the Kincaid reference teaches an electronic device that creates metadata corresponding to recorded audio (perceived acoustic power value stored in a database with an audio track) and alters the metadata to automatically increase the volume of the audio, as is taught in Col. 4, Lines 1-17. It would have been

obvious to one of ordinary skill in the art to have included the addition of metadata corresponding to recorded audio, as taught by Anderson, and the alterations of metadata to change the volume of the audio, as taught by Kincaid, with the adjustment of sound output volume in relation to a zoom level, as taught by Kawamura in view of Kudo. One would have been motivated to do so because by creating and altering metadata corresponding to recorded audio, the alteration of the audio based upon the zoom level is permanently attached to the recorded images, thereby allowing playback from various devices, not just the image capturing device, to have adjusted sound output volume in relation to a zoom level.

As for **claim 7**, the limitations of claim 6 are taught above, and while Kawamura teaches a control algorithm that implements an automated zoom control function that automatically records images having different zoom levels while recording, and which, upon playback, adjusts the gain of an audio amplifier (via volume control section 15) to adjust the sound output volume in an amount related to the zoom level recorded by the zoom control function (See Fig. 1, Col. 6, Line 24 – Col. 7, Line 10, and Col. 9, Lines 23-47), the combination does not teach that the control algorithm, when viewing recorded images, creates metadata corresponding to recorded audio and alters the metadata to automatically increase the volume of the audio as apparent zoom is increased. However, the Anderson reference teaches a camera (digital video camera 100) that creates metadata corresponding to recorded audio (shown as an exemplary metadata file in Fig. 9A and Col. 11, Lines 52-63). Further, while Anderson does not expressly teach that the metadata is altered to change the volume of the audio, the Kincaid reference teaches an electronic device that creates metadata corresponding to recorded audio (perceived acoustic power value stored in a database with an audio track) and alters the metadata to automatically increase the volume of the audio, as is taught in Col. 4, Lines 1-17.

Regarding **claim 13**, the limitations of claim 10 are taught above, and while Kawamura teaches a method wherein a control algorithm implements an automated zoom control function that automatically records images having different zoom levels while recording, and which, upon playback, adjusts the gain

of an audio amplifier (via volume control section 15) to adjust the sound output volume in an amount related to the zoom level recorded by the zoom control function (See Fig. 1, Col. 6, Line 24 – Col. 7, Line 10, and Col. 9, Lines 23-47), the combination does not teach that the control algorithm, when viewing recorded images, creates metadata corresponding to recorded audio and alters the metadata to automatically increase the volume of the audio as apparent zoom is increased. However, the Anderson reference teaches a camera (digital video camera 100) that creates metadata corresponding to recorded audio (shown as an exemplary metadata file in Fig. 9A and Col. 11, Lines 52-63). Further, while Anderson does not expressly teach that the metadata is altered to change the volume of the audio, the Kincaid reference teaches an electronic device that creates metadata corresponding to recorded audio (perceived acoustic power value stored in a database with an audio track) and alters the metadata to automatically increase the volume of the audio, as is taught in Col. 4, Lines 1-17.

Finally, considering **claim 16**, the limitations of claim 15 are taught above, and while Kawamura teaches a method wherein a control algorithm implements an automated zoom control function that automatically records images having different zoom levels while recording, and which, upon playback, adjusts the gain of an audio amplifier (via volume control section 15) to adjust the sound output volume in an amount related to the zoom level recorded by the zoom control function (See Fig. 1, Col. 6, Line 24 – Col. 7, Line 10, and Col. 9, Lines 23-47), the combination does not teach that the control algorithm, when viewing recorded images, creates metadata corresponding to recorded audio and alters the metadata to automatically increase the volume of the audio as apparent zoom is increased. However, the Anderson reference teaches a camera (digital video camera 100) that creates metadata corresponding to recorded audio (shown as an exemplary metadata file in Fig. 9A and Col. 11, Lines 52-63). Further, while Anderson does not expressly teach that the metadata is altered to change the volume of the audio, the Kincaid reference teaches an electronic device that creates metadata corresponding to recorded audio

(perceived acoustic power value stored in a database with an audio track) and alters the metadata to automatically increase the volume of the audio, as is taught in Col. 4, Lines 1-17.

Claims 4 and 9 are rejected under 35 U.S.C. 103(a) as being unpatentable over Kawamura et al. (U.S. Pat. 6,931,138) in view of Kudo (U.S. Pat. 6,919,925), further in view of Kincaid (U.S. Pat. 7,072,477).

Next, regarding **claim 4**, Kawamura in view of Kudo teaches the limitations of claim 1 above, and while Kudo does teach that the camera comprises a speaker (speaker unit 114) (See Figs. 1 and 2) for emitting recorded audio, and the Kawamura reference teaches that the control algorithm automatically adjusts the output audio gain (see Col. 9, Lines 23-47), the combination does not teach that the camera has headphones coupled thereto, and that the control algorithm automatically adjusts headphone gain. However, referring to the Kincaid reference, Kincaid teaches an electronic device having headphones coupled thereto in addition to or in lieu of a speaker (See Col. 6, Lines 33-37). It would have been obvious to one of ordinary skill in the art at the time of the invention to have included headphones, as taught by Kincaid, with the camera having audio gain adjustment of Kawamura in view of Kudo. One would have been motivated to do so because by providing headphones with the camera, the user can privately review the contents of the recorded audio without distraction from external noise.

Finally, considering **claim 9**, the limitations of claim 6 are set forth above, and while Kudo does teach that the camera comprises a speaker (speaker unit 114) (See Figs. 1 and 2) for emitting recorded audio, and the Kawamura reference teaches that the control algorithm automatically adjusts the output audio gain (see Col. 9, Lines 23-47), the combination does not teach that the camera has headphones coupled thereto, and that the control algorithm automatically adjusts headphone gain. However, referring to the Kincaid reference, Kincaid teaches an electronic device having headphones coupled thereto in addition to or in lieu of a speaker (See Col. 6, Lines 33-37). It would have been obvious to one of

ordinary skill in the art at the time of the invention to have included headphones, as taught by Kincaid, with the camera having audio gain adjustment of Kawamura in view of Kudo. One would have been motivated to do so because by providing headphones with the camera, the user can privately review the contents of the recorded audio without distraction from external noise.

Conclusion

The prior art made of record and not relied upon is considered pertinent to applicant's disclosure:

Lee et al. (U.S. Pub. 2003/0151678)

Yohinori et al. (JP 2000-278581)

Any inquiry concerning this communication or earlier communications from the examiner should be directed to Gregory V. Madden whose telephone number is 571-272-8128. The examiner can normally be reached on Mon.-Fri. 8AM-5PM.

If attempts to reach the examiner by telephone are unsuccessful, the examiner's supervisor, Ngoc Yen Vu can be reached on 571-272-7320. The fax phone number for the organization where this application or proceeding is assigned is 571-273-8300.

I

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Gregory Madden
March 5, 2007

NGOC-YEN VU
SUPERVISORY PATENT EXAMINER